

Alston

Tachy graphy

The

*Most exact and compendious
methode of short and swift
writing that hath ever yet
beene published by any*

Composed by.

THOMAS SHELTON

*Author and professor of the
said Art.*

Approved by both Universities

p 45.

*My tongue is as the pen of
A swift writer*

LONDON

*Printed for Samuel
Cartwright and are
to be sould at the hand
and Bible in duck-Lane*

Ralph Hall sculptor

1641

Harvard College Library
Greenough Fund
June 12, 1933

When he calls for
his sword here from
he calls the day of
last to take all of it away

if my sword abide in you and you abide
abide in me you have asked for it
any thing in my name and you
shall give it to me

Learn not leather
fits her Best
suffit for paynes
most fayre to see
a look of grace
Elizabeth
the heart not hand
heavens favor yet

Richard Knightley 4th 8th



TO
THE WORSHIPFULL

his very Worthy Friend,

RICHARD KNIGHTLEY

ESQUIRE.

Worthy Sir,



Y purpose was, that (without any addition or alteration) this small Treatise should have passed, as I had formerly composed it: but finding somewhat that I judged useful, to the easier attaining of the Art, which before was omitted; at the request of diverse of good judgement, I was perswaded rather to adventure the breach of that promise, than to conceale that which might be usefull to many.

The manifold ingagements I stand in to your Worship, require a better retribution; but your favorable aspect to one as little deserving, hath emboldned me to crave of your Worship to countenance this, and the rather because

A

your

your experience in the Art, hath already encouraged many to the study of it.

I dare not so much injure your Worships vertuous inclination, as to feare the acceptance of this poore expression of my thankfullnesse, seeing it is not unknown to your Worship, nor to many thousands beside, that it hath beene instrumentall for the good of the Church, and the perpetuating the memories (*as the smell of Lebanon*) of many worthy men, who, though they now rest from their labours, and their works have followed them: yet by this meanes the fruit of their labours is continued with us. I desire your Worship to pardon my boldnesse; and to pray for the increase of all blessings on your Worship, shall be the imployment of

Your Worships

to be commanded,

THO. SHELTON.

To



To the Reader.

A *Am prevented for speaking much of the utility of this Art, by the experience of many hundreds that have already learned it, that by this meanes are able (like that heavenly Scribe, Mat. 13. 52.) To bring forth of their Treasuries, things both new and old: As also by the benefit that many thousands enjoy by the workes of many worthy Divines, which had perished with the breath that uttered them, had not God, as out of Zebulun, Judg. 5. 14. instructed some to handle the pen of the writer; who may say of them as Baruch of Jeremiahs roll, Jer. 36. 18. He pronounced all these words to me; and I wrote them with inke in the booke: Besides the priviledge that diverse enjoy in foraine parts, by using Bibles and other bookes in this writing, without danger of bloody Inquisitours.*

These and the like considerations move me to say the lesse: only let the intelligent Reader judge how usefull such a skill may be, by the learning whercof so much time and labour is saved; whereby as much may be writen in one page as otherwise in sixe, and as much in the margent as the page: a skill whereby those that have weake memories, may both easily preserve their owne conceits, that else would soone vanish, and be furnished with notions from others. For the plainenesse of the rules, the easinesse in learning, the speed in writing, the facility in reading, let the discreet reader peruse, practise, and judge

THO. SHELTON.



TO THE AUTHOUR HIS
Friend, upon his Art of
SHORT-WRITING.

Fortunate Art, by which the hand so speeds,
That words are now of slower birth than deeds !
Dissembling age, that faith so often breakes,
Learne hence to doe more than the proudest speakes,
Speake not the Authors praise ; his Art commands
Our tongues should be more cripled than our hands :
Nor can we scape (this spight his speed affords)
From being over-taken in our words.
What shall become of their Divinity,
Which scatter'd through two houres Tautologie,
Gather'd by these quicke Characters, must hence
T'indure the doome of such as can speake sense ?
But that thine Art's a friend to repetition,
Their bouely breath, they'd damne the next edition.
Print then that praise, which volumes cannot hold
But in thine owne compendious figures told ;
Figures, which makes us duller-handed thinke
Words from the speakers mouth dissolve to inke,
And fall upon thy papers ; or thy quill,
Made of some nimble tongue, gave thee this skill,
Still may that full-sledg'd pen with moisture spring.
Snatcht from the Eagles, not the Gooses wing.

E.R. Mag. Art. Magd. Coll.



TO HIS INGENIOUS FRIEND
Master Thomas Shelton, on his Art of
SHORT-WRITING.

Such is thy Art, that either thou alone
Compris'd the Illiads in a nut, or none :
I've read this oft, yet scarcely did give credit,
(Except thy selfe) that ever one man did it :
Yet now it is no wonder, when I see
Thou writ'st whole volumes in Epitome ;
And with such speed, that with thy nimbler pen
Thou dost anticipate the tongues of men :
So that if Plutarch liv'd, he scarce could tell
To finde thee in thy Art, a Paralell,

Tho. Fancourt.
Cantab. Col. Pet.

TO



TO THE AUTHOR.

WHy should I praise thy Art in writing, when
Thy Art and praise surmounts the praise of men?
For if thy way of writing had beene shewn
To ages past, *Printing* had ne're beene knowne,
Nor the Invention sought or valued; when
The *Presse* can scarcely over-runne thy Pen:
So that what honour's due unto the Quill,
Or glory unto those that have the skill
In faire *Orthographie*, their titles stand
As pages to attend upon thy hand.

Natb. Mason, G.C. Coll.



TO THE AUTHOUR ON HIS
EXQUISITE ART OF
SHORT-WRITING.

What! write as fast as speake? what man can doe it?
What! hand as swift as tongue? perswade me to it.
Unlikely tale! Tush, tush, it cannot be,
May some man say, that hath not heard of thee.
This thou canst doe, this (SHELTON) thou hast done:
Thy nimbler pen hath many tongues, out-run,
Therefore if any one of me demand
What hand's the best, I say, thy running hand.
Herein the proverbe holds not, for thy haste
Is advantagious, it doth make no waste:
Nor dost thou envy others this thy Art,
But willingly dost it to all impart:
And 'tis not fit that such a gemme should rest
Within the cabinet of a private brest.
On praise of thy *Short-writing* I could long
Inist; but I therein should doe thee wrong.
This onely I will adde, wh'it some desire
To praise thy skill, I rather will admire.

Steph. Jones, Coll. D. Joan.

THE ART OF

Short-writing.

CHAP. I.

*Generall rules of abbreviation, observable
in the use of this Art.*

THe principal end of the Art of
Short-writing being to write
much in a litle time & room,
it is not needfull in every
word to expresse every letter, but onely
so many as may serve to sound the
word, the rest may be left out as super-
fluous: as for example,

a	fear, deare, heaven	
b	debt, lamb, tombe	
c	science, Scipio, acquire	
d	judge, badge, wedge	
e	enter, end, else	
g	strength, length	
h	ghost, inherit, Christ	
i	fruit, guide, plaine	
k	acknowledge, black	
l	palme, half, Psalme.	
n	condemne, solemne	
o	double, deacon, beacon,	
p	psa'tery, psalme, empty	
f	isle, paganism, baptisme	
r	elect, reject, all	
u	plague, league, tongue	
w	write, sorrow, know	
y	obey, say, nay.	B Some

2

Sometimes two letters or more may be left out, and yet the word sufficiently sounded; as for example,

ch	}	may be	}	schisme,	}	& the like.
gh		left out		might, naught,		
ugh		in		through, borough,		
ou				labour, neighbour,		

3

Sometimes a whole syllable may be spared in a word: as for example,

For	{	vehement	{	write	{	vement	{	&c.
		Abram				Abram		
		vittell				vittell		

4

In the end of some long words, two or three syllables may be omitted without hinderance to the reading of them as for example,

For	{	incomprehensible	{	write	{	incompr.	{	
		abominable				abomin.		
		transubstantiation				transubst.		

5

Sometimes the letters that are ordinarily used in the writing of words, may be changed for others of like sound, that are written shorter;

As

As for example.

F is sounded like *ph*, and may be written instead of them, as in these words,

For { *physick*
 { *Pharisee*, } write { *fisick*
 { *philosophie* } { *farisee* } &c.
 { *filosofie* }

F is likewise sounded in the end of words like *ugh*, and may be written for them : as,

For { *enough*
 { *cough* } write { *enuf*
 { *rough* } { *cof* } &c.
 { *rus* }

K may be written for *ch*, when they have a like sound : as,

For { *Patriarch*
 { *melancholy* } write { *patriark*
 { *choler*, } { *melankoly*,
 { *koler*, &c.

X hath the sound of diverse of the double consonants, & may be used in their stead : as for example, it is sounded like

cc { *accept*, *accident*
 ct { *in* { *acts*, *effects*
 ck { *flocks*, *stocks* ;

for which write { *axept*, *axident*, } &c.
 { *ax*, *effex*,
 { *flox*, *stox*,
 B 2 And

and generally when *s* commeth after *k*, they together have the sound of *x*, and *x* is to be written for them.

6

The letter *e* may be left out in many words: sometimes in the beginning, sometime in the middle, sometimes in the end of words.

In the beginning it may be spared, when the sound of it is drowned in the sound of the next letter following, as it is alway before *x*: as,

For { *externall,*
 extent,
 extract, } write { *xternall,*
 xtent,
 xtract, } &c.

Also as when it commeth before *m*: as,

For { *emphasis,*
 emptie,
 embrio, } write { *mpbasis,*
 mptie,
 mbriv, } &c.

Or before *n*: as,

For { *ensigne,*
 enter,
 end, } write { *nsigne,*
 nter,
 nd, } &c.

And in many words before *s*: as,

For { *escape,*
 establish,
 estate, } write { *scape,*
 stablish,
 state, } &c.

Sometime in the middle of a word
e may

The Art of Short-writing.

5

e may be left out, when the sound of it is in the next letter, as,

For	{	alteration,	}	write	{	altration,	}	&c.
		liberall,				librall,		
		contemne,				contm,		
		flatter,				flatr,		

E in the end of a word may be left out, when it commeth after l : as,

For	{	eagle,	}	write	{	eagl,	}	&c.
		titlk,				titl,		
		double,				doubl,		

And alwayes, when it serveth onely to produce the former vowell in the same syllable, it may be left out : as,

For	{	were,	}	write	{	wer,	}	&c.
		name,				nam,		
		tho'e,				thof,		
		die,				di,		

7

When a consonant is doubled in a word, one of them may be spared : as for bb, ff, ll, write b, f, l : as,

For	{	rabble,	}	write	{	rable,	}	&c.
		affirme,				afirme,		
		collect,				coleEt,		

8

Sometimes in this Art, three or
B 3 foure

four words may bee joyned together as one word; of which afterwards.

9.

Lastly, in writing some sentences, whole words may be omitted, which yet in the reading must be implied, especially in common knowne sentences as, for

The feare of the Lord is the beginning of wisdom.

may be written.

The feare of Lord beginning wisdom.

For, *In the fulnesse of time God sent his Sonne, &c.*

may be written.

In fulnesse time God sent Sonne, &c,

They are not a few that have found benefit by this direction. Those that will make use of it, must have discretion to know what words may bee spared in writing, and yet must be implied in the reading; for if any principall word be left out, whereby the sense is maimed, instead of a helpe it will prove an hinderance.

Again, it is onely to be used when one is not able otherwise to write word for word after the speaker.

CHAP.

The letters of the Alphabet.

a	^
b	
c	┐
d	/
e	3
f	7
g	4
h	<
i	└
k	┐
l	5
m	/
n	
o	c
p	6
q	9
r	r
s	p
t	/
v	<
w	l
x	x
y	y
z	z

fol. 6.

to be foynd to thyn + +
 to be foynd to an liship +
 nothing that o
 nothing on this fide & thyn o +
 nothing on this fide & god o +
 to come by people of god o +
 to go from the people of god +
 to come by word o
 to go from y word o
 thro thyn x
 above flow o
 in the word o
 out of the word o
 over all flow o
 thro: the word o
 be it far from god y
 be it far from thyn x
 be it far from people of god +
 be it far from people of x
 thyn
 before the people of god +

CHAP. II.

Of the letters of the Alphabet.

HAving in the former Chapter given some generall directions, (which are of use throughout the whole Art) I com now to the particular rules; the first whereof is the Alphabet of letters, which are to be learned perfectly, according to the forme expressed in the copy,

In the making of those letters, each of them but *x* and *y* (which are not often used) are to be made at once, without removing the pen from the paper.

I make one character for *q* and *u*, because they come alwayes together: whensoever *q* is written, *u* immediately following it; as in *queen*, *quiet*, *quarter*, *quantity*, &c.

These letters being so perfectly learned, that you can make and know any of them without looking on the copy, proceed to the next.

*Place here
the Al-
phabet.*

CHAP. III.

Of the double consonants.

THe double consonants are the very letters of the Alphabet, joyned together (except the foure last) and therefore the learning of them is no charge to memory, the letters being once learned.

*Place here
the double
consonants*

In the making of these double consonants you may observe, that still the second letter is joyned where you end the former: as for example, to write *bl*, your *b* alone is thus [*b*], *l* alone thus [*l*] when they are to be joyned, draw *l* from the foote of *b* thus [*bl*]. To write *br*, write *b* as before, and then draw *r* out of the foote of *b* thus [*br*]. To write *cl*, *c* alone is thus [*c*], *l* thus [*l*]: when you joine them, draw *l* out of the foote of *c* thus [*cl*]: *cr* thus [*cr*] and so of the rest, as you may see in the copy of the double consonants.

CHAP.

Double consonants

To begin To end.

	words.	
bl	ld	3
br	lk	5
cl	lm	5
cr	ln	5
dr	lp	5
dw	ls	9
fl	lt	9
fr	lt	5
gl	mp	6
gr	nd	7
kn	ng	7
pl	nk	5
pr	ns	9
sc	nst	9
sk	nt	6
sl	rd	5
sm	rk	5
sn	rl	3
sp	rm	5
st	rn	1
str	rp	5
tr	rs	5
tw	rst	5
	rt	5
	ch	5
	sh	5
	th	5
	wh	5

after the people of God 7.

thru ignorance 8.

thru ignorance of the offit
of Christ 8.

to depart from evil 9.

to depart from faith 2.

The foundation of faith 8.

to come to grace 4.

to come to glory 4.

to depart from glory 4.

to come to heaven 11.

to depart from heaven 11.

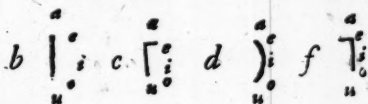
to fall out of the faith

CHAP. IV.

Of Vowels.

THE single Vowels are *a, e, i, o, u,* which in this Art are never expressed by their proper characters, (unlesse when a Vowell beginneth a word, or else when two vowels come together, of which see Chap. 5.) but are understood by certaine places, assigned them about the other letters: as for example.

The places of the Vowels.



The Vowels are placed about any letter, as you see them stand about these,

The place of *a* is just over the head of the letter; thus, *a*.

The place of *e* at the upper corner on the right hand; thus, *e*.

The place of *i* against the middle of the letter on the right hand; thus, *i*.

The place of *o* at the foote of the letter on the right hand; thus, *o*.

The place of *u* just underneath the letter; thus, *u*.

About

About the characters that are flat, or lye even with the line, as *p* and *n*, they are thus disposed ;



The place of *a* is just over the middle of the letter : the place of *u* just against it under the letter ; the other three *e*, *i*, and *o*, on the right side one under another.

About slope characters, as *m*, and *t*, they are placed thus



The places about any of the rest are easily observed.

CHAP. V.

Of the use of the Vowels, and their places.

V When a word beginneth with a vowel, the character of the vowel must be expressed : as for example, to write *art*, the character of *a* must be written thus [^] : the next letter *r*, being a consonant, must be joyned

joyned to *a* thus [Λ] and then *i* joyn-
ed to *r* thus [Λ]. To write *on*, write
o thus [c], and at the foot of it joyn-
n thus [c]. To write *eke*, write *e* thus
[s], and joyn *k* thus [s], as in these.

<i>in</i>	[L]	<i>us</i>	[v]
<i>are</i>	[r]	<i>ebb</i>	[d]
<i>arke</i>	[n]	<i>odd</i>	[s]

and the like.

If two vowels come together in the
beginning of a word, and must both of
necessity be sounded, write downe the
character of the former vowel, and set
the following consonant in the place
of the latter vowel: as for example, To
write *aid* write the character of *a* thus
[Λ], the next vowel being *i*, set *d* in
the roome of it thus [Λ], to write *eat*,
write *e* thus [s], the next vowel be-
ing *a*, set *t* in the place of it thus [s] as
in these,

<i>aim</i>	[Λ]	<i>oare</i>	[y]
<i>aire</i>	[Λ]	<i>out</i>	[c]
<i>eare</i>	[s]	<i>eafe</i>	[g ^p]

and the like.

When a word beginneth with a con-
sonant, the vowel or vowels follow-
ing

lowing are not expressed by their characters, but implied by the places assigned them about the consonant, and the next letter or letters following are set in the place of the foregoing vowel. As for instance, to write *ball*, write *b* thus [*l*], in the place of *a* write *l* dis-joined thus [*i*]. To write *bell*, write *b* as before; and *l* dis-joined in the place of *e* thus [*l*]. To write *bill*, write *b* as before, and set *l* dis-joined in the room of *i* thus [*l*], *boll*, thus [*l*], *bull*, thus [*l*]: as in these,

<i>bad</i>	[<i>l</i>]	<i>nat</i>	[<i>l</i>]
<i>bed</i>	[<i>l</i>]	<i>net</i>	[<i>l</i>]
<i>bid</i>	[<i>l</i>]	<i>nit</i>	[<i>l</i>]
<i>bod</i>	[<i>l</i>]	<i>not</i>	[<i>l</i>]
<i>bud</i>	[<i>l</i>]	<i>nut</i>	[<i>l</i>]

and the like.

If two consonants or more come together, and no vowell betweene them, they must be joyned together without taking off the pen: as for example, to write *blame*, *bl* must bee joyned thus [*l*], then in the place of *a* write *m* thus [*l*]. To write *breake*, write *br* thus [*l*], and in the place of *e* write *k* thus [*l*].

As

	As in these,	
<i>breath</i>	<i>rs</i>	<i>speech</i> <i>ſʹ</i>
<i>length</i>	<i>uo</i>	<i>whence</i> <i>oʹ</i>
<i>short</i>	<i>ry</i>	<i>France</i> <i>ʹ</i>

and the like.

Note that alway when there cometh any vowell, the pen is to be taken off, and the letter after dis-joynd ; but till you come at a vowel, all the consonants that come together must be joynd together.

When a word endeth with a vowell, that vowell is understood by a tittle made in the place of it : as to write *me*, write *m* thus [\], and a tittle in the place of *e* thus [˘]. To write *die*, write *d* thus [˘], and a tittle in the place of *i* thus [˘] : as in these,

<i>say</i>	<i>p</i>
<i>we</i>	<i>f</i>
<i>crie</i>	<i>F</i>
<i>go</i>	<i>g</i>
<i>due</i>	<i>?</i>

and the like.

If a word end with *y*, the character of *y* is not expressed, but a tittle set in the place of *i* : as in these,

<i>my</i>	<i>˘</i>
<i>why</i>	<i>a</i>
<i>by</i>	<i>h</i>

CHAP.

CHAP. VI.

Of diphthongs.

FOR diphthongs, some assigne more places about characters, then for single vowels; which hath proved inconvenient in the writing, and bred much confusion in the reading of what hath been so written, as they from their owne experience have testified; it being indeed impossible exactly to observe 12. or foureteene severall places about a small character; for the avoiding of which inconvenience, I observe onely the places for the single vowels, and no more.

If it be demanded, how words shall be expressed wherein more vowels then one come together;

I answer, if two vowels come together in the beginning of a word; observe that rule, Chap. 5. If in the middle of a word, that is, after some other letters, observe these rules.

First, Though two vowels come together, yet oft times, one of them doth principally sound the word, and then the other may be spared: as in these words.

In

In { deare } { a } { dere,
 { heart } { e } { hart,
 { neither } { i } { nether,
 { people } { o } { pep'le,
 { guide } { u } { gide.

Secondly, if two vowels come together, & must of necessity be both sounded (as especially when the first vowel belongs to one syllable, and the latter to another) then write the character of the latter vowel in the place of the former; as to write *lion*, write *l* thus [\cup], in the place of the first vowel which is *i*, write the character of *o* thus [$\cup e$], and then joyn *n* at the foot of *o* thus [$\cup e$]. To write *poet*, write *p* thus [σ], in the place of *o* write *e* thus [σs], and joyn *t* thus [σs]; as in these,

quiet	[$\eta \theta$]
sion	
cans	

and the like

Or else make a tittle in the place of the former vowel, and write the consonant or consonants following in the latter vowels place; as to write *riot*, write *r* thus [r], make a tittle in the first vowel's place, which is *i* thus [r], and

and then in the place of the latter vowel *o*, write *z* thus [*z*]. To write *Joel*, write *j* consonant thus [*L*], a tittle in the place of *o* thus [*L*], and *l* in the place of *e* thus [*z*] as in these,

<i>diall</i>	<i>z</i>
<i>giant</i>	<i>z</i>
<i>duell</i>	<i>z</i>

and the like.

CHAP. VII.

Of J and V consonants.

THE letters *j* and *v* are sometimes vowels, sometimes consonants; the knowledge whereof will not bee un-
usefull in this Art of writing; there-
fore those that know it not, may take
these directions.

I is a consonant alway in the begin-
ning of a word, when another vowel
followeth next after it, and it is soun-
ded like *g* soft: as in these,

<i>jarre</i>	<i>z</i>
<i>judge</i>	<i>z</i>
<i>jewell</i>	<i>z</i>
<i>Job</i>	<i>z</i>

and the like.

Also

Also in the middle of a word, if a
vowell follow it in the same syllable :

As in these,

prejudice	d̄.ɹ̄
reject	ʒ̄.ɹ̄
rejoyce	ʒ̄.ɹ̄

and the like.

V is a consonant when it commeth
before another vowel, in the same syl-
lable, and is sounded like *f*, but some-
what softer : as in these,

vertue	v̄.ɹ̄
viall	v̄.ɹ̄
vesture	v̄.ɹ̄
deliver	d̄.ɹ̄

and the like.

When they be Consonants, and are
thus sounded, they must be expressed by
their proper characters, as the rest of
the consonants, whether it be in the be-
ginning, middle, or ending of words.

CHAP. VIII.

*Of the markes for the beginning and ending
of long words.*

Although by the former rules any
word may be written in this Art,
C and

and there is no necessity of learning more (the rest that follow, onely serving to shorten the former) yet to those that desire to be exact in this Art, the benefit of the rules that follow will countervail the pains of learning them therefore (in the next place) for the abbreviating of longer words, I have added characters for the beginnings and endings of such as are most usuall.

Place here
the table
of begin-
ning and
ending
long words

These marks having little dependance upon the letters, are therefore to be learned perfectly, being of much use in writing.

In the using of them the same rules are to be observed as before in words of one syllable.

If a word beginne with one of these marks, the character for it must be set down; if a consonant come next, it must be joyned to the mark, without taking off the pen, and then write the letter or letters following in the roome of the vowell. As for example, to write *condemne*, first write your marke for *con*, which is thus [c], the next letter *d* being a consonant must be joyned to *con* thus [cd], & then in the vowels place, which is *e*, write *m* disjoyned thus [em]

To

Prepositions for longe words.

Ab	f	Con	a	Pre	d
ob	f	cor	x	pro	d
ac	<	col	t	re	L
ad	<	de	d	sub	d
af	<	di	d	suff	x
all	o	dis	z	sup	p
am	(fall	+	ser	x
an	z	full	+	sur	x
ap	p	for	e	sal	8
op	p	in	L	sol	8
as	s	liber	8	temp	d
at	d	ness	d	trans	y
circum	s	miss	d	vn	2
com	p	per	d	vp	J
		par	d	vt	x

Terminations for longe words.

Able	-	ing	3	serue	6
ible	-	ler	8	sion	z
ation	6	lent	+	tion	z
ceue	6	litio	o	socuer	1
dure	2	mer	c	ternall	o
fect	z	ntar	c	ther	u
ference	o	ment	u	tent	Δ
fication	u	ness	3	future	+
fulness	s	ous	6	ver	u
lect	e	cent	o		
inde	y	sent	o		

plication of fol. 18.

To write *prefer*, your marke for *pre* is thus [d] joyn f thus [h], and in the place of *e* write r dis-joyned thus [h r].

To write *submit*, your marke for *sub* write thus [v], joyn m to it thus [v m] and in the place of *i* write t dis-joyned thus [v t]: as in these,

fortune		Σ
rebell		40
contain		7

remitt

proceed

translate

	<
	dp
	9

and the like.

If two of the marks make up a whole word, and no vowell come betweene them, they are both to be joyned together; as to write *reference*, write your mark for *re* which is thus [<], & then joyn *ference* thus [< m]. To write *project* set downe *pro* thus [h], and joyn the marke for *ject* thus [h r]: as in these.

former		Σ
perceive		7
circumference		9

and the like.

If you have a mark for the ending of a word, and not to begin it, you must begin it with the letters of the Alphabet; as for example, to write *nature*,

C 2

write

write *n* thus [-], and then *ture* being a mark to end it, must be set in the place of *a* thus [+]. To write *brother*, joyne *br* thus [r], and set the marke for *ther* in the place of *o* thus [~] : as in these ;

<i>nation</i>	7	<i>pliable</i>	~ ~
<i>never</i>	- v	<i>difference</i>	o o

and the like.

If you have a marke to begin a word and no mark to end it, it must be ended with the letters of the Alphabet : as to write *permit*, write the marke for *per* thus [^], joyne *m* to it thus [^], and write *t* dis-joyned in the place of *i* thus [^]. To write *suffer*, write your marke for *suff* thus [x], and then set *r* in the place of *e* dis-joyned thus [x v].

If a vowell come next after a mark or consonant to begin a word, the letter or mark following the vowell must be set dis-joyned in the room of the vowell : as in these,

<i>courage</i>	x ⁴
<i>support</i>	r v
<i>present</i>	~ ^
<i>lament</i>	~ v

and the like

CHAP.

CHAP. IX.

*Directions for making the foresaid marks,
and placing the vowels in long words.*

IN making your Characters, begin them so that you take not off the pen unlesse it be in those that cannot otherwise be made.

Secondly, the most of them are so framed, that you may end them toward the right hand, that so with more convenience the next letter may be joyned if it be to be joyned.

Thirdly, the next consonant or mark is to be joyned where you last took off the pen from the former.

The vowels in long words are to be placed about the last letter, if it bee a word that goeth forward in the line; as to write *contemn*, write *con* thus [c], joyned thus [c], and then set *n* disjoyned in the place of *e* against *t* thus [t], not against *con* thus [c]. To write *disdain*, write *dis* thus [d], joyned *d* thus [d], and then set *n* in the vowels place against *d* thus [d], not against *dis* thus [d], &c.

Those markes for ending of words

C 3

that

that begin with a vowel, are commonly to be joyned to the former mark or letter: as in these,

<i> durable</i>	
<i> nation</i>	
<i> bring</i>	

and such like.

Unlesse there come another Vowel before them, and then the marke is to be set dis-joyned in the place of the former vowel: as in these,

<i> doing</i>	
<i> pliable</i>	
<i> pious</i>	

and such like.

The character for *s* after some letters in the end of words cannot conveniently bee joyned; therefore in stead of it write a tittle behind the whole word: as in these,

<i> sayings</i>	
<i> servants</i>	
<i> preserves</i>	
<i> pirates</i>	

CHAP. X.

Of characters that resemble others.

THe same character sometimes standeth for two things: as for example, there is the same for

<i>ture</i>	}	and	}	<i>Christ</i>	+		&c.
<i>ternall</i>				<i>which</i>	⊖		
<i>mess</i>				<i>what</i>	∞		

which is no hinderance (but a help) in the learning this Art, considering how easily they may be differenced. When any of these marks stand alone by themselves, they are for whole words: when they are joyned with other markes or letters, they are but a part; as for example, this marke [⊖] when it is written alone, standeth for *which*; when it is joyned with other letters, it is *ternall*, a part of a word; and so of the rest: and by remembring the one, the other is easily called to minde.

CHAP. XI.

*Whether marks for beginnings may be used
to end words, and contrary.*

THe marks for beginning of words
may be used for endings, and then
endings for beginnings (when they be
shorter than the letters of the Alphabet).
without inconvenience: as in these,

<i>mercie</i>	Ⓔ	<i>sentence</i>	⓪ⓣ
<i>former</i>	Ⓔ	<i>consent</i>	⓪Ⓢ
<i>assume</i>	Ⓢ	<i>durable</i>	⓪Ⓜ
<i>Messias</i>	⓪Ⓢ	<i>indure</i>	⓪Ⓜ

where you may observe, the marke for
the beginning of the former word, is
the ending of the next.

CHAP. XII.

*Examples of words writen with the marks,
with markes for the names of the books
of the Bible,*

THe greatest difficulty that some
(who have onely the helpe of the
book) have found in attaining this Art,
is about the using the foresaid marks in
the writing of words; to helpe such,

Examples of words written with
each of the former marks

Abstaine	ā	Atlas	ā	Imoderate	ā
Abolish	ā	Attorney	ā	Libertine	ā
Obligation	ā	Circumuent	ā	Liberall	ā
Obedient	ā	Composition	ā	Messenger	ā
Acclamation	ā	Comendation	ā	Mistake	ā
Accuse	ā	Condemne	ā	Miseric	ā
Admitt	ā	Connex	ā	Pardon	ā
Addition	ā	Cormorant	ā	Paradise	ā
Affirme	ā	Courage	ā	Pretend	ā
Affright	ā	Colechester	ā	Preexistent	ā
Almightie	ā	Colledge	ā	Prophetic	ā
Allow	ā	Demerit	ā	Proud	ā
Amber	ā	Deific	ā	Rebell	ā
Amiable	ā	Diuerſ	ā	Reallitie	ā
Anger	ā	Dialogue	ā	Sublime	ā
Anotation	ā	Distance	ā	Subborne	ā
Approach	ā	Dissemble	ā	Suffrage	ā
Appoint	ā	Fulgentius	ā	Sufficient	ā
Oppress	ā	Fuller	ā	Supplic	ā
Opposition	ā	Forbear	ā	Support	ā
Aspiration	ā	Forraine	ā	Surmise	ā
Assume	ā	Imputation	ā	Surrender	ā

Examples of words written with
each of the former markes

Permission	~	Conciue	~	Proneness	~
Peregrine	~	Felicitie	~	Merualous	~
Sermon	~	Aduersitie	~	Pious	~
Seraphin	~	Indure	~	Consent	~
Salmon	~	Defect	~	Innocent	~
Salute	~	Circumference	~	Reserue	~
Temptatio:	~	Mortification	~	Mention	~
Temporary	~	Willfulness	~	Comission	~
Translate	~	Joyfulness	~	Whensoeuer	~
Transact	~	Subiect	~	Whosoeuer	~
Upright	~	Institute	~	Father	~
Uppon	~	Calling	~	Murther	~
Untill	~	Doing	~	Content	~
Uniforme	~	Templer	~	Impotent	~
Utmost	~	Quarreller	~	Departure	~
Utterance	~	Relent	~	Future	~
		Excelent	~	Moreover	~
Durable	~	Informer	~	Euer	~
Pliable	~	Grammer	~		
Horrible	~	Installment	~		
Vocation	~	Parliament	~		
Situation	~	Aptness	~		

Examinatio de virtutibus et vitiis
 secundum philosophum

1	1	1
2	2	2
3	3	3
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87	87	87
88	88	88
89	89	89
90	90	90
91	91	91
92	92	92
93	93	93
94	94	94
95	95	95
96	96	96
97	97	97
98	98	98
99	99	99
100	100	100

*Markes for the Names of the
bookes of the old and
New Testament.*

Gencsis	4	Jeremiah	4	John	4
Exodus	3	Lamentati:	4	Actes	7
Leuiticus	2	Ezekiel	2	Romanes	1
Numbers	2	Daniel	5	Corinthians	2
Deuteron:	0	Hosea	6	Galatians	4
Ioshua	4	Joel	4	Ephesians	9
Judges	4	Amos	2	Philippians	5
Ruth	1	Obadiah	1	Colossians	2
Samuel	3	Jonah	1	Thessalonians	2
Kings	1	Micah	2	Timothius	1
Chronicles	2	Nahum	1	Titus	1
Ezra	2	Habak:	1	Philemon	2
Nehemiah	2	Zephaniah	2	Hebrewes	1
Ester	2	Haggai	1	James	2
Job	1	Zechariah	2	Peter	2
Psalmes	1	Malachi,	1	Jude	1
Prouerbes	1			Reuelation	4
Eclesiastes	2	Matthew	1		
Canticles	1	Marke	1		
Isaiah	1	Luke	1		



m Thomas Long's Book

I have in this Edition added this Table of words, composed of those markes, wherein for the most part there are two words with each mark; the former having a consonant following the preposition, the latter a vowell.

*Place here
the exam-
ples of long
words.*

These words are not to be learned without booke, (many of them being after shorter expressed in the table) but are onely examples to direct the learner how to write other words by them.

I have also added in this Book, marks for the names of the books of the Old and New Testament: the most of them are drawn from the letters, and therefore the learning of them is little charge to the memory.

CHAP. XIII.

Of writing 3. or 4. words in one.

AS I said * before, sometimes three or foure words or more, may be joyned together as one word, especially if the following word begin with a vowell: as in these.

* Chap. I.

as

as it is in use	5 p 7
this is of all other	de 2
which is as if it	6 p 7

Or else when the former word endeth with a vowell : as in these,

do so too	2 p 7
do no more so	2 - 1 p 7
so be may die	1 p 7

and the like.

To make many marks for whole sentences is needlesse, because by the rules of this Art, any thing may be written word for word, as fast as it shall be treatably spoken.

And it is indeed impossible to use them exactly, because sometimes the speaker varying a word or two in the sentence, the mark is either of no use, or else the sentence must be rendered in other words then it was spoken, which is a wrong to the speaker: therefore I have onely abbreviated a few, which commonly are spoken in the very words as I have set them down: as for example.

The Church of God

The people of God

5
2
4

The

<i>The kingdome of God</i>	K
<i>The kingdome of Christ</i>	Kx
<i>The kingdome of heaven</i>	K
<i>The kingdome of Satan</i>	Kp
<i>The joyes of heaven</i>	u
<i>The torments of hell</i>	o
<i>That is to say</i>	H
<i>As if he should say</i>	o
<i>As if it were</i>	ss
<i>The power of God</i>	p
<i>The truth of God</i>	J
<i>The mercy of God</i>	M
<i>The wisdom of God</i>	W
<i>The glory of God</i>	G
<i>The honour of God</i>	h
<i>The justice of God</i>	J
<i>The word of God</i>	W
<i>The workes of God</i>	w
<i>The love of God</i>	L
<i>The feare of God</i>	ff

Many other like might be added, but these I thinke sufficient to direct the discrete learner, who may adde more if he see them needfull.

CHAP. XIV.

Of the Table.

THough any word in any language may be written by the former rules, yet to omit nothing that may tend to the speedy attaining of this Art, I have added a short Table of words, so frequent in use, that almost in any ordinary sentence the greater part of the words are written by this table, without removing the pen from the paper in any one word.

The most part of these words are little charge to memory, being made out of the letters of the Alphabet.

Those that thinke the abbreviating long strange words by markes, to be an helpe to this Art, are of another mind. I thinke it needlesse, for

First, any long word may be expressed by the former rules.

Secondly, markes for words so seldom in use are oft times forgotten, before there bee occasion to make use of them, whereas many of these are written in every sentence.

Thirdly, as such words are longer in writings, so are they also in speaking.

Lastly,

Lattly, in many long words, some part may be omitted, and yet no hinderance to the reading of it, as in Chap. i.

In this booke at the request of some (who have found it usefull) I have drawne the table into sense as neare as I could, keeping to the Alphabeticall way, that it might take the better impression in the memory of the learner. The words that follow orderly in the table, are those that have the marks set against them; the other words that stand forward in a smaller Character, are added onely to make sense of the other, and have markes also in their place.

Of the use of points in this Art.

Although to those that have attained any perfection in this Art, there is no great use of pointing; yet for the helpe of new beginners, I have added this direction:

At the end of a perfect sentence, the ordinary period may be used which is this. But because it hath some resemblance with another word, leave the
space

space of a word before and after it, thus . or else set it a letter lower than the line, thus .

The Interrogative point may be used in the common forme, thus ? Parenthesis likewise as it is usually expressed with two semicircles, thus () For other points of lesse use, as Comma, Colon: and the like, they may wholly be spared.

Those that desire to write the New Testament, or Bible, for the distinction of Verses, at each Verse end they may set this marke .:

Printed at *London* by R. C. for Samuel
Cartwright, and are to be sold at the
hand and Bible in *Duck-lane*. 1644.

TABLE 3

	C	D
	E	F
	G	H
	I	J
	K	L
	M	N
	O	P
	Q	R
	S	T
	U	V
	W	X
	Y	Z

THE TABLE.

Acknowledg	u	Begin ^{they}	4	Call ^{and}	F
Advantage	i	Believe ^{to}	6	Crosse ^{the}	†
Afflictions ^{by}	e	Be	b	Chastisement ^{and}	;
Away	h	Behind ^{not}	3	Comfortable	(
Anger ^{with}	a	Brutt-beasts	11	Confesse ^{and}	ff
And	-	But	1	Certaine	6
Adulterie	3	Bountie ^{let}	4	Customes	!
Admonish	h	Benefitts ^{and}	b	Cittie ^{of the}	..
Argument ^{by}	m	Betweene ^{be}	l	Corrupt ^{to be}	†
Against	p	Brethren	B		
Account ^{the}				D	
After		C			
Abundance	1	Cause	u	Doe)
Action ^{of}	u	Children	8	Dilligence ^{thy}	d
As ^{when}	s	Come ^{to}	p	Delight ^{with}	d
Appeare ^{we shall}	3	Christs ^{to}	+	Destroy	d
Amonge	h	Church ^{and}	c	Doctrine	d
Apostle	A	Congregation	u	Diuells ^{of}	I
Angells ^{and}	A	Care ^{with}	7	Delivered	dd
		Conscience ^{and}	T	Downe	z
B		Christians	x	Darknes ⁱⁿ	du
Behold	3	Consider	u	Dwell ^{where they}	?
By	1	Couenant ^{their}	7	E	
Baptisme	+	Concerning ^{and}	u	Easie	E
Blest ^{men are}	l	Conuersation ^{their}	e	Elect ^{the}	s
Because	5	Charitie ^{they use}	h	Epistle ^{by}	8

So

- 1990

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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THE TABLE

I know the
who know and
the glory of
you
in
command of the
a man of the

THE TABLE.

Law ^{the}	-	Number ^{of a}	n	Particular	L
Lord ^{of the}	-	Nothing ^{that has}	n	Place	u
Life ^{and their}	l	Notwithstanding	n	Protection ^{for}	p
Like ^{is}	-	Name ^{I &}	n	Prouision ^{and}	b
Longe ^{to be}	-	Not ^{them}	>	Proue ^{and}	w
Land ^{in the}	n	Now	~	Patience ^{their}	u
M		O		Purpose ^{to}	p
Meditate	m	Oh	:	Q	
Mind ⁱⁿ	~	Order ^{the}	n	Qualific	~
Man	-	Of	c	Question ^{the}	2 x
Made ^{thou art}	b	Our	x	Quantitie ^{with the}	~ x
Mortall	v	Omnipotent	q	Quarter	x x
Magestrates	m	Obseruable ^{is}	o	R	
Ministers ^{and}	m	Ouer	e	Remember	m x
Must	p	Outward ^{things}	o	Readie ^{be}	u
More ^{haue}	x	Or	r	Repent ^{to}	v x
Mercie ^{on the}	p	Other ^{rebellion}	o	Righteous ^{the}	s
Multitude	nl	P		Regard ^{that}	4 x
N		People	+	Religion	r
Nevertheless	n	Passe	x	Reioyce ^{and haue}	h x
Neighbours	n	Praie ^{to}	x	Reward ^{but}	h
Neglect ^{the}	n	Principall	p	Reprobates	r
Necessitie	e	Publique	p	Reprooffe	4

proof on 45 on R

THE TABLE .

S		Turne ^x	Verse ^{the}	
		Truth ^{to the}	W	
Stand	~	Tyme ⁱⁿ	We	x
Saluation ^{for}	5	Torment ^x	Were	x
Soule ^f	e	Themselves	Wise	-
Spirit ^{and}	f	Though	With	x
See	~	Thou	Whom	-
Selfe ^{to thy}	~	Thought	What ⁱⁿ	x
Small ^{for}	e	This	Where	x
Secure	f	Thus ^{and}	Why ^{and}	x
Sinner	f	Then	When	x
Self-love	~	There ^{and}	Wicked ^{the}	x
Shall	f	Tell ^{yet}	World	x
Seeme	f	These	Would	-
So	f	Them ^{and}	Walk	-
Strong	~	They	Wordes ^{with}	-
Send ^{they}	o	Part ^{shall}	Which	x
Seuerall ^{for}	f	Thy ^{of}	Worke	x
Sacrifice .	go	Trouble	War	
Scripture	t	V	Will	
T		Up ^{with thy}	Worship	
Those	2	Voice	Y yet	
That	/	Vouchsafe ^{and}	You	
Thinke	~	Us	Your ^{want}	
To ^{not}	2	Understand ^{to}	Z	
			Zeale	

THEATRE

The image shows a document page that is extremely faded and noisy. It appears to be a ledger or a table with multiple columns. The text is mostly illegible due to the poor quality of the scan. There are some faint vertical lines and some very light, blurry characters that might be remnants of text, but they cannot be transcribed accurately.



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The Lords prayer
 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

The Articles
 of the Creed

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

The ten Commandments

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

London Printed for Samuel Cartwright and are to be
 sold at the hand and Bible in duck-lane, 1641

THE SHORTHAND
AND THE EDITION STUDIED

100. SHELTON (Thomas, 1601-1641). The most exact and compendious method that hath euer yet beene published of Shorthand. Shelton, Author and professor of the Vniuersities. *With engraved title and emblem in the original calf binding as issued.*

Printed for Samuel Cartwright, and sold by him in Duck-Lane, 1641. [Colophon 1644]

This little volume is of great interest. It is owing to the "Tachygraphy" that he was prompted to begin his work.

John Eglinton Bailey, F.S.A., in his paper "On the Shorthand of Thomas Shelton" states that it was the shorthand of Shelton that was the first to be used as carelessly suggested in Lord Braybrooke's edition of the signs of Shorthand. His first edition was published in 1641. "Tachygraphy," which was the work used by him, had secured the approval of the universities, and his work was of Cambridge, including one belonging to May. It is considered probable that it was at Cambridge that he learned of shorthand he afterwards turned to so good account. He used the art in drafting his public and private papers. A considerable time in making a collection of all works of the form of Shelton's invention was the cipher used by him.

The copy in the British Museum lacks one of the

HAND USED BY PEPYS

STUDIED BY THE DIARIST.

601-1650, *stenographer*). Tachygraphy.
ous methode of shorte and swift writing
lished by any. Composed by Thomas
of the said Art. Approoued by both
and engraved plates of examples, sm. 8vo.,
ssued.

nd are to be sould at the hand and Bible
1644]

owing to Pepys's study of this very edition of Shelton's
begin his immortal diary.

On the Cipher of Pepys's 'Diary,' " 1875, has shewn
was the basis of Pepys's Diary, and not that of Rich
e's edition. Shelton was the first to systematise the
published in 1620 and was succeeded in 1641 by the
d by Pepys. He was the first shorthand writer who
d his work contains laudatory verses by four graduates
o Magdalen College (*i.e.*, Pepys's college). It is
ge that Pepys made himself familiar with the system
d account. Pepys was an eager stenographic student.
private letters, and even in his old age he spent con-
works on the subject that he could meet with. A later
used by Sir Isaac Newton.

ne of the plates.